



Obsolescence

Queens University BFA Class of 2025

Obsolescence:

Noun

The process of becoming obsolete, or outdated and no longer used.

We are delighted to present the mark of our fourth-year BFA Graduating Exhibit at Queen's University. As we have reached the culmination of our undergraduate studies and prepare for our next steps into the professional world of the arts, we welcome and encourage the community to participate in, support, and witness the coalescence of our final showcase.

This showcase is important to the arts community, not only because it supports the students who will be working in the near future as professional artists, but also because it is one of the last Fine Arts exhibitions that Queen's University will bear witness to in an era of the Fine Arts program's suspension of admissions.

The suspension of admissions to the Fine Arts program is precisely why we have taken to the name Obsolescence – it connotes something which has not quite come to an end.

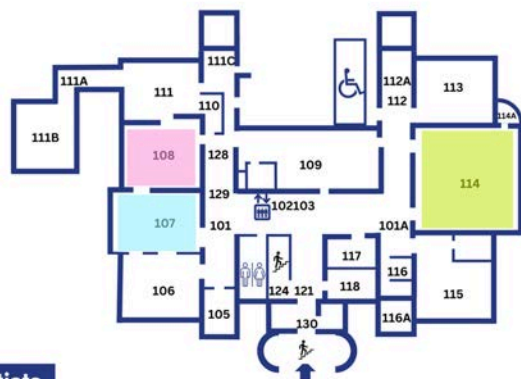
We warmly invite your support as we obsolesce – though not without first making ourselves known.

All the best,

Emma Poley and Sydney Hanson

2024/2025 BFA Graduating Exhibition Co-Chairs

First Floor



Artists

- Keira Sainsbury : 108
- Khushi Sagar: 114
- Lynette Zhana: 107
- Minahui Mai: 114

Third Floor



Artists

- Elisa Keaney: 307
- Catherine Ellis: 308
- Daniel Train: 307
- Sarah Silva: Hallway A
- Maevis Chamberlain: 308
- Aurora Zhang: Hallway B

Second Floor



Artists

- Hannah White: hallway A)
- Mingzhen Li: print area B)

Fourth Floor



Artists

- Saila McCrae: section 405
- Sydney Hanson: Section 408
- Leona Bergeron: section 405
- Heather Robinson: Section 410
- Emma Poley: Section 405
- Sophia Herrington section 410
- Sabrina De Leon: Section 405
- Eastal Law: Section 410

Artists



1 Aurora Zhang

2 Catherine Ellis

3 Daniel Train

4 Eastal Law

5 Elisa Keaney

6 Emma Poley

7 Hannah White

8 Heather Robinson

9 Keira Sainsbury

10 Khushi Sagar

11 Leona Bergeron

12 Lynette Zhang

13 Maevis Chamberlain

14 Minghui Mai

15 Mingzhen Li

16 Sabrina De Leon

17 Saila McRae-Croskery

18 Sarah Silva

19 Sophia Herrington

20 Sydney Hanson

Aurora

Zhang



Aurora Zhang

Aurora Zhang is a painter and printmaker from Markham, Ontario.

Aurora's work is based around the theme of horror and the uncanny. Horror is an undermined vessel of artistry, often overlooked in mainstream media as a fleeting idea that holds minimal value. Her goal is to uncover the resting beauty and truths which horror can bring to artists and creatives alike.

Her practice focuses on using elements of horror, like the uncanny valley, to explore themes of heritage, cultural backgrounds, and mental health. Exploration into experiences of dissociation and surrealism are common subject matters that show itself in her paintings and prints. Fragmented anatomy and figures are consistently present to demonstrate the fragility of human physiology and the horrors the physical body is able to portray. Through using personal anecdotes and shared memories, her work aims to bring the viewer into the perspective of the main subject to invoke the feeling of uneasiness, fear, and discomfort.

THEY'RE JUST



Catherine

Ellis



Catherine Ellis is an emerging representational oil painter from Kitchener-Waterloo. With an interest in the narrative function of the medium, Catherine's artistic process involves a detail-oriented approach to creating evocative scenes through a combination of symbolic and realistic elements. Her work focuses on themes of the surreal, subconscious and the metaphysical, with visual inspiration drawn from the art historical realist genre and traditional folklore motifs. Currently, Catherine is working on a series dedicated to her maternal grandmother which strives to visually bridge lost connections to the past through a nonlinear narrative.

Catherine Ellis



Daniel Train



Daniel Train is a printmaker and oil painter from Vaughan, Ontario.

Train is exploring the significance of shared fabrics in his relationship with his identical twin brother, Adam. He positions their collective wardrobe as a tangible extension of a shared genetic identity, transforming it into a vessel of memory, identity, and unity. His current works incorporate mirroring, duplication, parallel lines, and inherent pairs (such as socks) to visually articulate twinness, while charting their matching attire from incubators to adulthood. Set within liminal yet structured spaces with uncanny symmetry, the pieces nod to a cultural history that has often cast twins as oddities and objects of horror. However, through bright colours and playful imagery, Train subverts this narrative, celebrating twinship for its source of meaningful connection, sense of belonging and mutual joy.

D Train



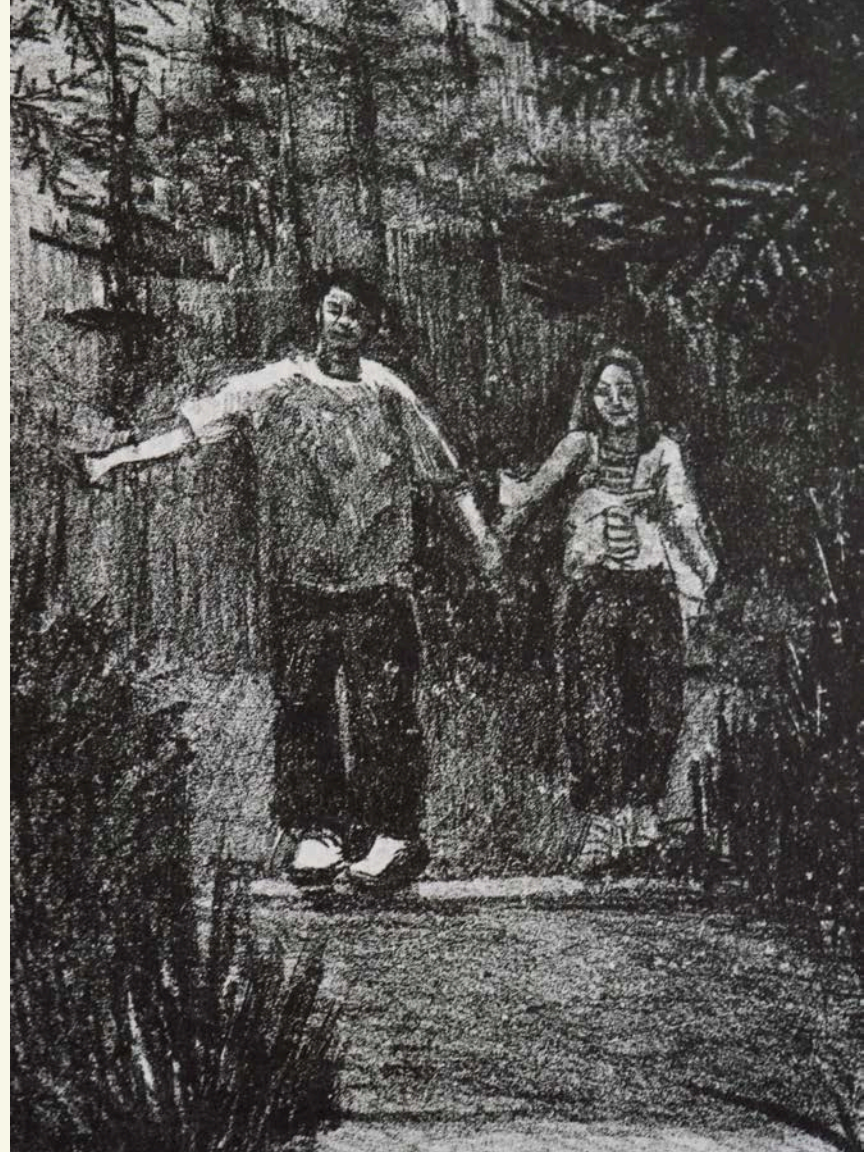
Eastal Law



A stylized, cursive signature of 'Eastal Law' in white ink.

Eastal Law is a printmaker and oil painter from Whitby, Ontario.

Eastal Law's series of work, created through printmaking and oil painting, examines themes of memory, nostalgia, and growth. Her work explores how shared experiences and small, intimate moments shape emotional connections and a sense of self over time. The hands-on nature of printmaking and oil painting parallels the process of remembering, where effort, patience, and reflection transform moments into lasting impressions. Both mediums allow Eastal to explore how memories, though permanent in essence, shift and evolve with time and perspective. Through these works, she aims to evoke a sense of timelessness and invite viewers to reflect on their own connections and the beauty of these shared experiences.



Elisa Keaney



Elisa Keaney (b.2003) is an emerging representational artist from Gananoque, Ontario.

Elisa's work explores her childhood coexisting with her adult self through portraiture. By reflecting on personal experiences and motifs regarding growing into femininity. Often using compositional details to create a dream like atmosphere and space in which both parts of herself can coexist. She uses candid photographs of important moments in her life. Often depicting floral and animal elements to include subliminal messaging, regarding innocence and purity associated with her childhood. Her work aims to remember and celebrate the journey out of childhood feminine innocence and question what parts of that remains in her current self.

A stylized, handwritten signature in white ink that reads "Elisa Keaney". The signature is fluid and cursive, with the first name "Elisa" and last name "Keaney" clearly distinguishable.



Emma Poley



Emma Poley is a Peterborough/Nogoywanong born printmaker who is currently based in Kingston, Ontario. Emma's work has been shown in Kingston and the Queen's communities. Such as the Union Gallery's *Home Again: the Bachelor Apartment* this past fall [, showcasing Queen's current Bachelor of Fine Art students alongside BFA+BAE alumnae; and *Small + Mighty*, the Union Gallery's 30th Birthday Exhibition.

Her work has also been shown and sold during this years' *Obsolescence* events, including our recent silent auction in February.

Emma makes work that is dissective, analyzing the anatomical and what it means. For example, to refrain from biting with our mouths and instead use soft words. She is interested in the archive – how in moments our bodies exist as animal and how we hold memories in our bones. She likes bones, teeth, horses, and learning to be gentle with large monsters. She learned how to be gentle with big things for the first time when she was 13 years old at horse camp somewhere in rural Ontario.



Hannah

White

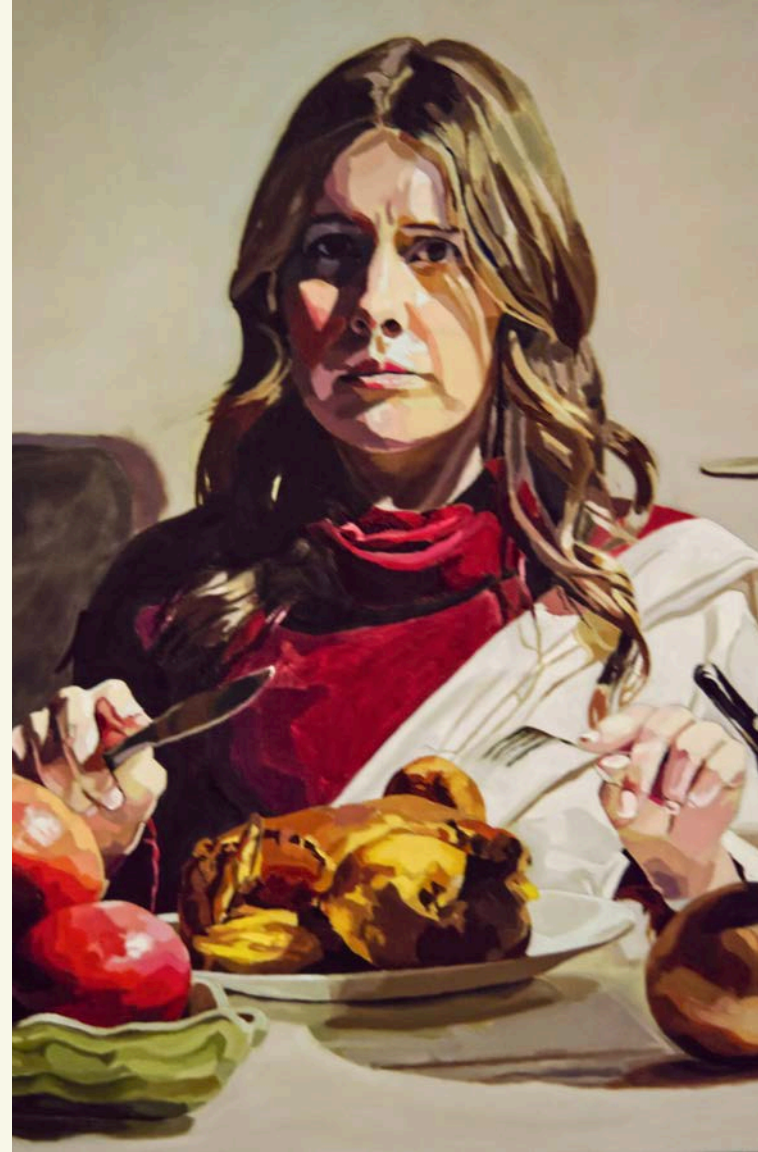


HR

Hannah White is a contemporary artist from Whitby, Ontario.

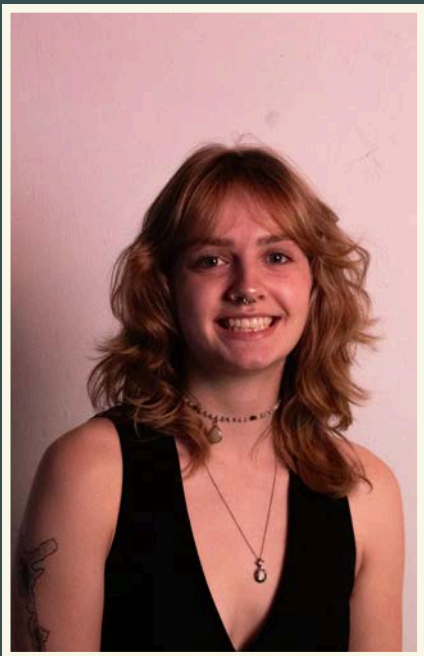
Through her realistic paintings, Hannah explores the often-hidden experiences of neurodiverse individuals, focusing on the concept of “masking” in society. Her work captures the emotional and psychological complexity of navigating a world that demands conformity, giving voice to those who struggle to fit in.

Alongside her artistic practice, Hannah aspires to become an art conservator, driven by a deep passion for solving puzzles. Her dedication to both art and conservation reflects her commitment to preserving human expression across time.



Heather

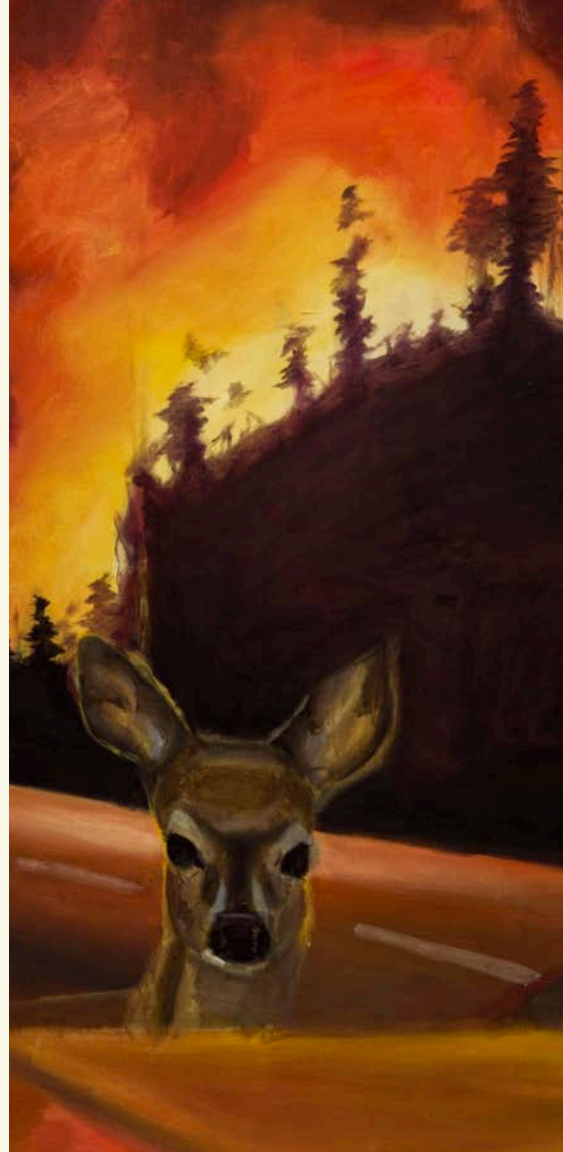
Robinson



Heather Robinson

Heather Robinson is an oil painter from Ottawa, Ontario.

Working primarily in oil paint, Heather Robinson is an artist who explores environmental activism and the tumultuous relationship between humanity and the natural environment. Using references from real-life natural weather phenomena, she creates cinematic scenes of humanity interacting with, influencing, and suffering the consequences of their actions against the planet. With this dichotomous approach, aiming humanity in direct opposition to the health of the natural world, she hopes to emphasize the individual and societal responsibility to care for the places we inhabit and to understand the negative influence of maintaining neutrality and willful ignorance in the face of great environmental injustice. Her current thesis project expands on these themes, forcing viewers to confront the reality of Earth's degrading health as a result of human activity. The Earth can survive without humanity, whereas humanity cannot survive without the Earth. If we are to inhabit this planet, we must also care for it.



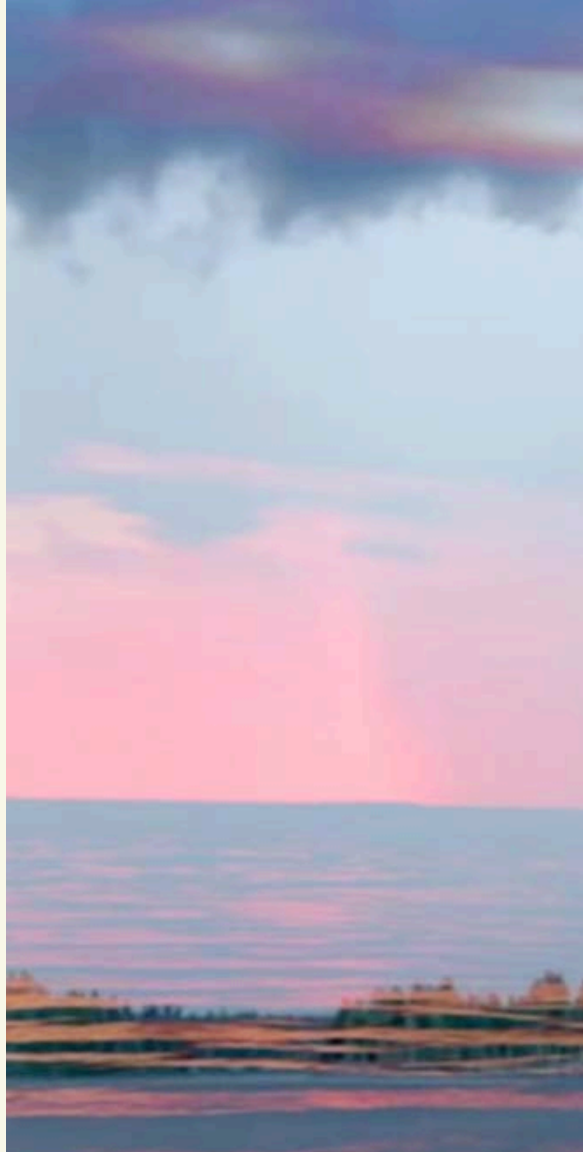
Keira

Sainsbury



Keira Sainsbury is a Toronto-born interdisciplinary artist currently based in Kingston, Ontario. Working in sculpture and new media, she explores themes of memory, impermanence, and the quiet beauty of overlooked spaces, often drawing from her deep connection to the outdoors.

Her thesis project reflects on the long canoe trips that have shaped her identity—journeys through Northern Ontario and Quebec ranging from two to fifty days. Having grown up with these experiences, she now finds herself at a point of transition, parting ways with a defining chapter of her life. Through her work, she navigates the tension between holding onto these fleeting moments and accepting their impermanence. By recreating elements of these journeys, Keira seeks to bring viewers into a space shaped by experiences they may never have encountered—immersing them in the rhythms, solitude, and quiet power of the wilderness. Her practice bridges personal memory with collective human emotions, offering a space for reflection on how the landscapes we move through shape who we become.



Khushi

Sagar

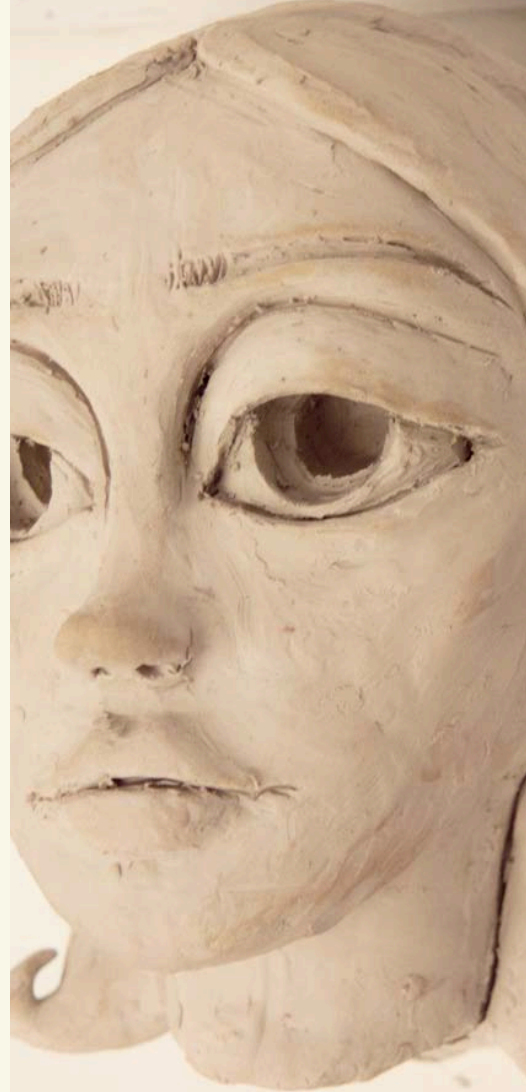


Khushi Sagar

Khushi Sagar is a contemporary sculptor from Toronto, Ontario, who works predominantly with clay but enjoys experimenting with various materials in her art practice. Sagar's particular draw to clay as a medium is how it offers a practicality of working through thoughts and feelings in a multidimensional space.

For Khush, "The practice of working with clay is non-linear, unlike other traditional mediums [that are two-dimensional], envisioning and executing a concept in a three dimensional space creates unique challenges." These medium-based challenges reflect the theories behind Khush's primary focus in her work; self portraiture, charged with themes of self-perception, self-discovery and how we understand our own bodies and emotions. Throughout the creation of this work, the practice of visualizing oneself in three dimensions, served to be "healing, offering [Khush] to embrace features of [herself] that for so long [she had] considered flaws"

Through her sculptures, Sagar invites viewers to reflect on the intersection of their inner worlds and outward appearances.



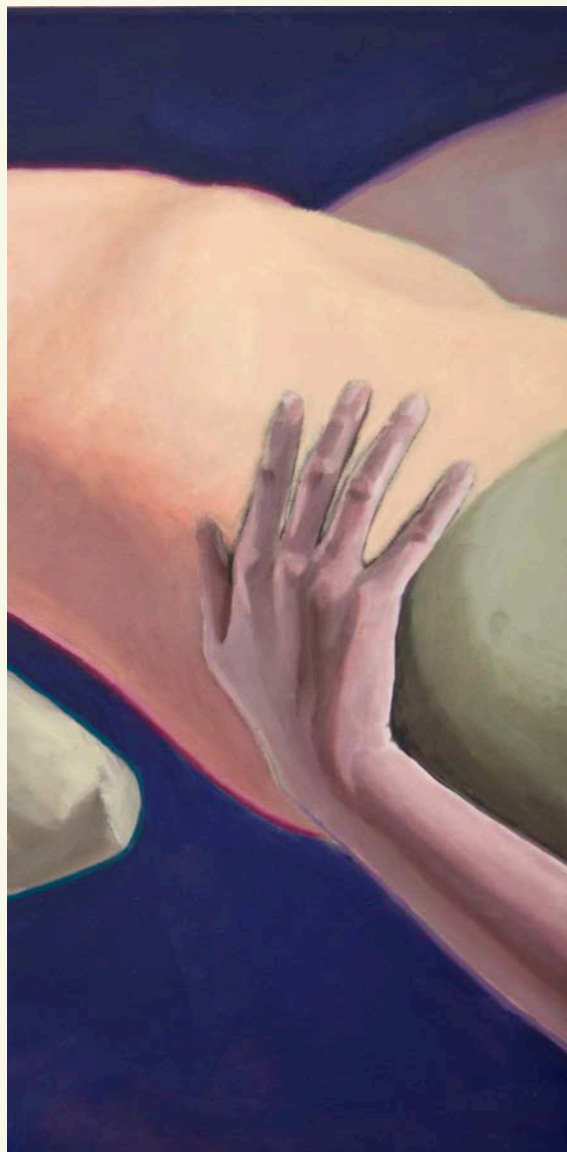
Leona Bergeron



Leona Bergeron

Leona Bergeron is a painter currently based in Kingston, Ontario.

This collection, titled *Corpus Cultum*, utilizes the connective tissue of the female form to cultivate a progression from stylized figural painting to abstracted colour and symbol. This collection focuses on a distillation of figurism and the inanimate expression of animate things – through a refined focus on that which is thoroughly, truly Real: organic forms, movement, and contact. This distillation through dichotomy – Taoistic Yin/Yang, dark/light, sharp/smooth, tense/loose seeks to invoke primal, tangible communication of touch and embodiment. Bodies connecting, interacting, overlapping, holding one another and themselves, expresses this heightened and authentic contact. The recurrent symbol of a pupil-esque Yin void evokes the unknown, and cold mystery. This contrast and balance culminates in the iconographic imagery of the Bull; Yang, warmth, weight, earth, and the Woman; Yin, void, strength, shadow, water.



Lynette

Zhang



Lynette.Z

Lynette Zhang is a contemporary artist from Markham, Ontario. Zhang's practice uses painting and sculpture to explore the deep emotional and psychological connections between humans and animals, drawing from animist theories that recognize the vitality of all living beings. Their current work focuses on the intimate domestic dynamics with their companion animals—two dogs and a cat—through sculpture. The piece captures a moment of shared vulnerability: the artist and their pets sleeping together. Constructed with clay and plaster, it materializes the quiet companionship that defines their relationship. By blurring the boundary between species, the work invites reflection on the universal need for connection, care, and identity in interspecies relationships.



Maevis

Chamberlain

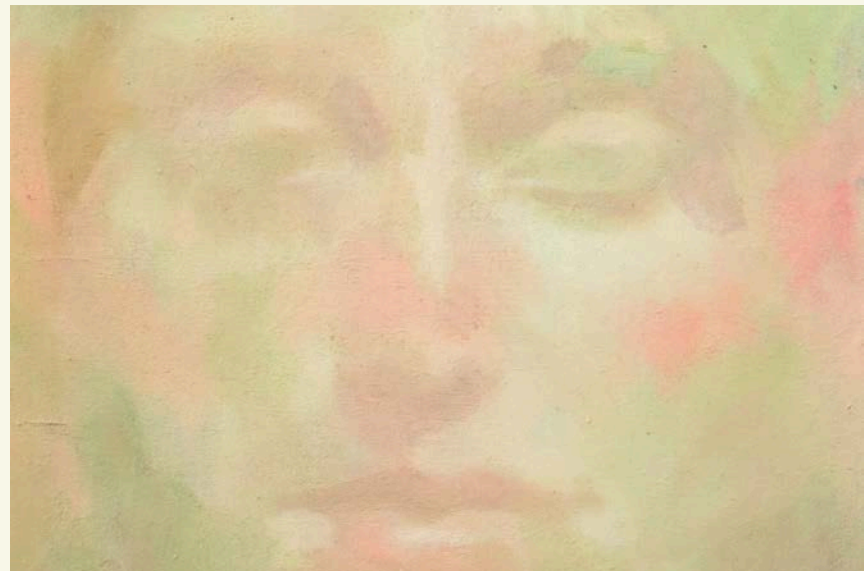


Maevis C.

Maevis Chamberlain is an oil painter from Orangeville, Ontario.

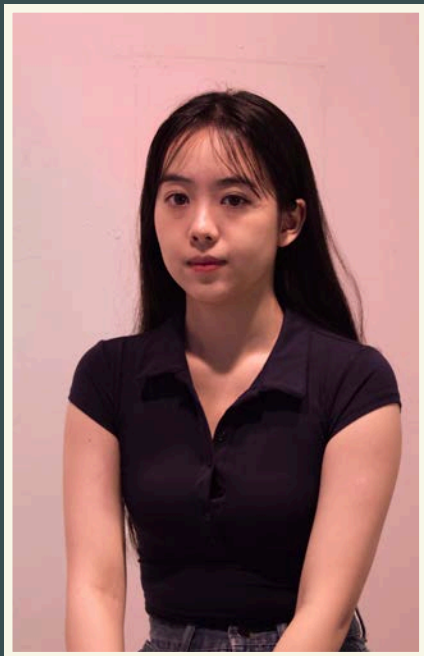
Her art is an exploration of dreams and internal worlds, specifically the strange artistic liberties our brains take in these realms. Her paintings are inspired by the natural decay of the earth and how it visually relates to the way dreams transform mundane realities.

Chamberlain is a collector of shells, leaves, rocks, lovely trash, and shiny objects that catch her eye, which serve as her muse. These objects play an integral role in her creative process. Her work seeks to disrupt the material world. She achieves this with a pale palette that casts her paintings under a fog that allows for objects and people to blend together into new forms.



Minghui

Mai



麦铭蕙

Minghui Mai is a printmaker and sculptor from Shenzhen (Guangdong), China.

Her work revolves around the concept of "Cold Solace"—a contradiction in itself. She explores a kind of comfort that feels distant, one that numbs rather than soothes. For her, family has always been a complex experience; it is meant to be a source of warmth, yet at times, it feels more like a cage. Through sculptures and prints, she attempts to capture this struggle—the quiet desperation of being trapped in something that is supposed to offer protection.

Coming from Shenzhen, and now studying in Canada, she finds herself reflecting on the idea of home more than ever. Printmaking allows her to layer thoughts like memories, while sculpture provides a tangible weight to emotions that seem impossible to articulate.



Mingzhen

Li



Mingzhen Li

Mingzhen Li is intrigued by how modern mythology evolves in contemporary society. Inspired by this curiosity, she created a series of works exploring this theme. One piece draws on the Chinese New Year tradition of posting door gods, believed to ward off evil and protect homes.

In her second work, Li reimagines these door gods as cats and dogs, common domestic pets that symbolize protection and comfort today. Cats are seen as soothing, while dogs are known for loyalty and guarding their owners, emphasizing their modern role as protectors.

Li also integrates the Chinese mythological god "Nuwa," who created humans, with modern concepts of robots and AI, blending ancient mythology with contemporary technology to bridge the past and present.



Sabrina

De Leon



Sabrina De Leon is a painter and printmaker from Whitby, Ontario.

Her creative journey takes her through the rich tapestry of her ethnic heritage. Through large-scale pieces, she explores both native and diasporic Filipino culture and spirituality in a vibrant and contemporary style. In this series titled *Ugat* (translated: “roots”), she sources materials from both Canada and the Philippines to build a connection between her two homes. By incorporating processes of carving and binding, as well as cutting and weaving, she reconstructs the image of her culture to highlight Filipino indigeneity.

Ugat is an immersion into the beauty and complexity of pre-colonial Philippine history, inviting viewers to gain a deeper appreciation and curiosity for Filipino heritage.

Ugat



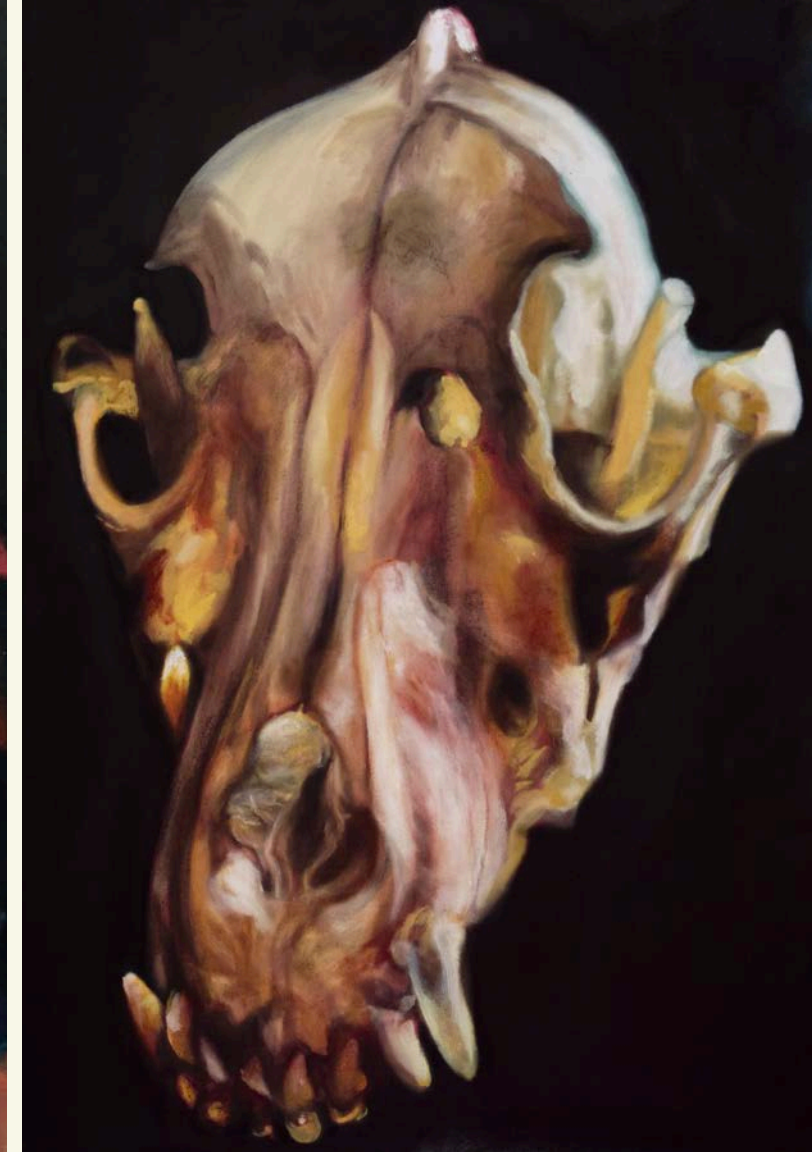
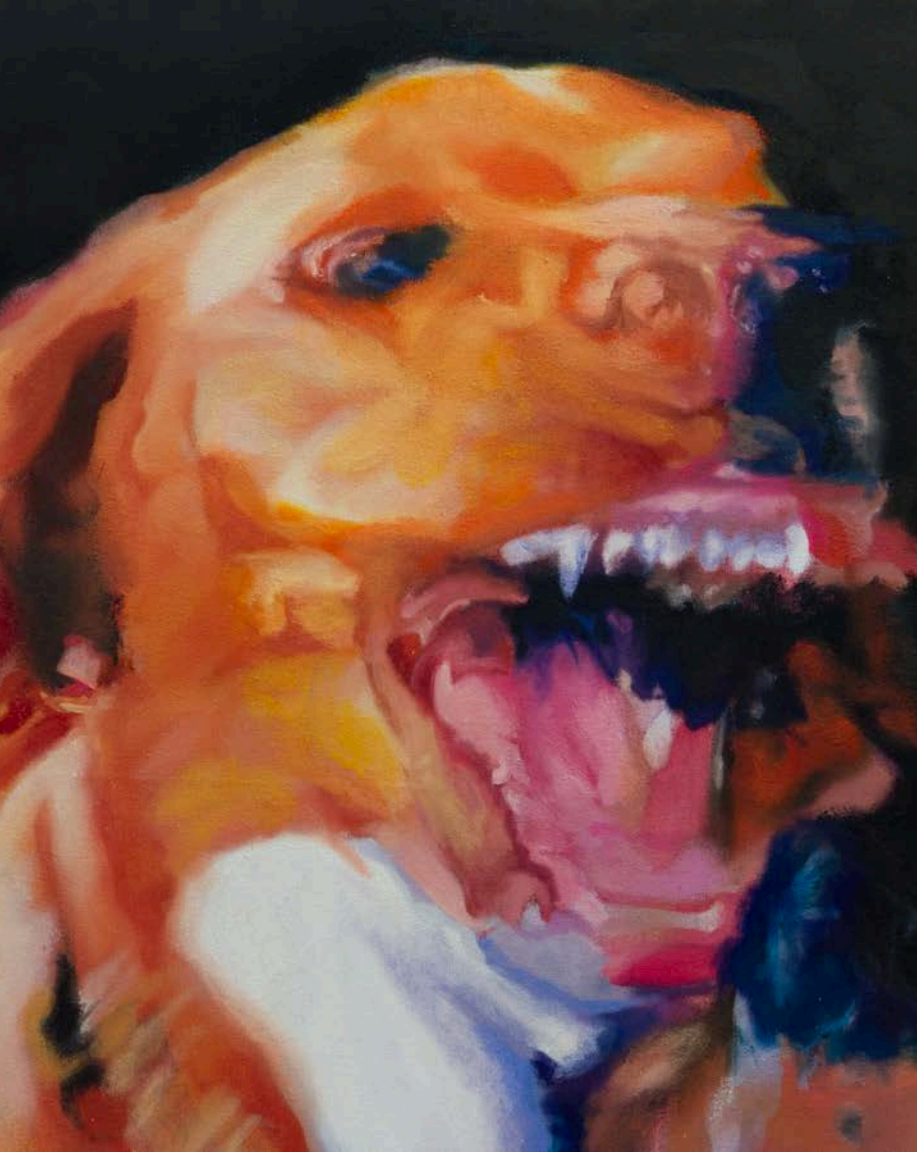


A stylized, white, handwritten signature of Saila McRae-Croskery, featuring large, flowing letters.

Saila McRae-Croskery (b. 2003) is an emerging representational painter from the rural Ottawa/Odawa region.

Her visual interests lie in how surrealistic unions of human and non-human animals reflect lived experiences of complex psychological disorders. Strategic selection of the species of these non-human animals reflect both deeply personal resonances as well as a curiosity in the diverse cultural symbolisms often attached to natural phenomena, with a notable focus to mammals such as canids and cervidae. In presenting these non-human animals across their life cycles and harmonizing them alongside the human form, McRae-Croskery ultimately aspires to create a visual allegory that attests to the diverse, most intense states of the human psyche.

By building a visual language that utilizes natural elements, she acknowledges how the verbiage of 'nature' and 'natural' suggests the presence of something innate or inherited; in which psychological states are a connecting link across species. In spotlighting this commonality, 'Requiem' approaches the question of why certain behaviours or thought processes are acceptable or understandable when observed 'in the wild', whereas in the human's case, it stigmatises and can generally demean the individual.



Sarah

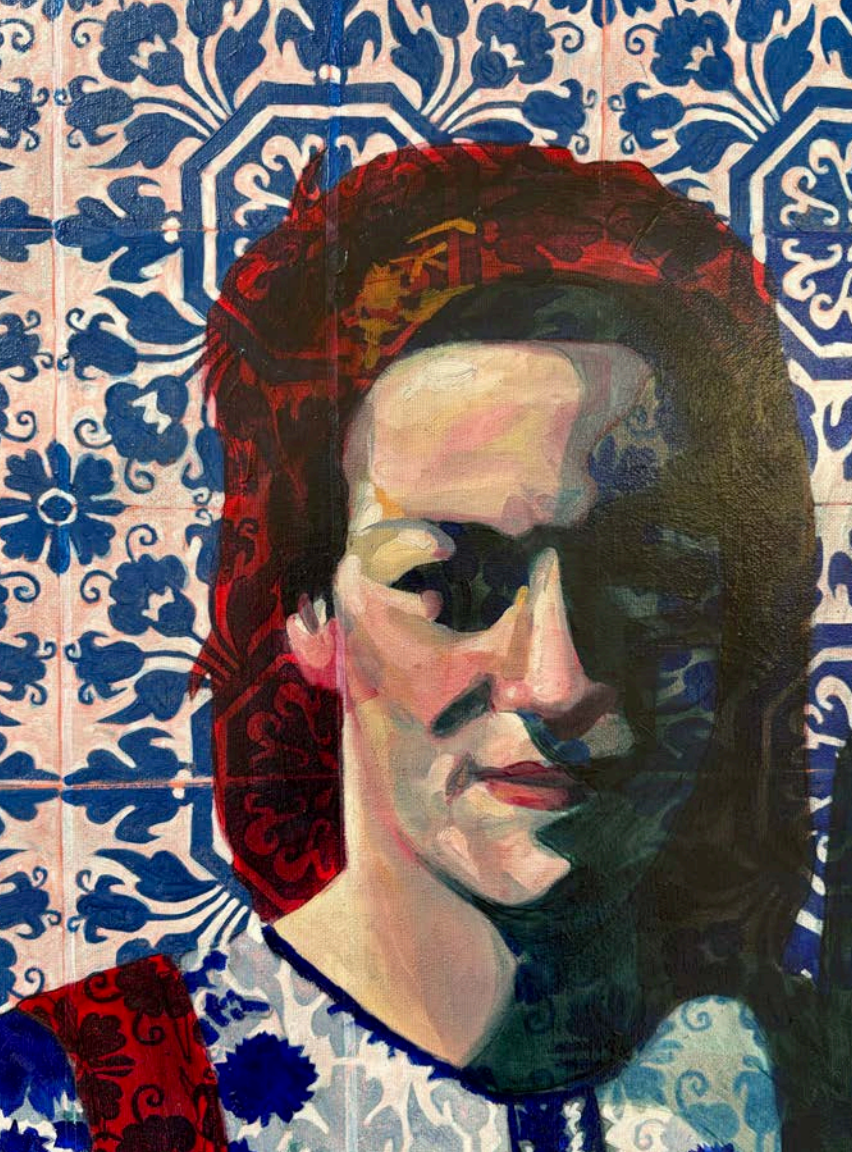
Silva



Sarah Silva is an emerging contemporary artist from Trenton, Ontario. Her work reflects her Luzo-Canadian identity and an interest in cultural heritage and expression.

In this series entitled *Patterns of Displacement*, Silva explores Portuguese azulejos to address themes of migration and cultural disruption. The intricate tiles, rich in history and vibrant patterns, symbolize cultural continuity that is both honored and deconstructed. The disruption of these patterns reflects the challenges of migration, where individuals navigate unfamiliar landscapes while carrying fragments of their heritage. This series invites viewers to reflect on the evolving nature of culture and belonging, offering a dialogue on migration and the reconstruction of identity in a changing world.

Sarah Silva

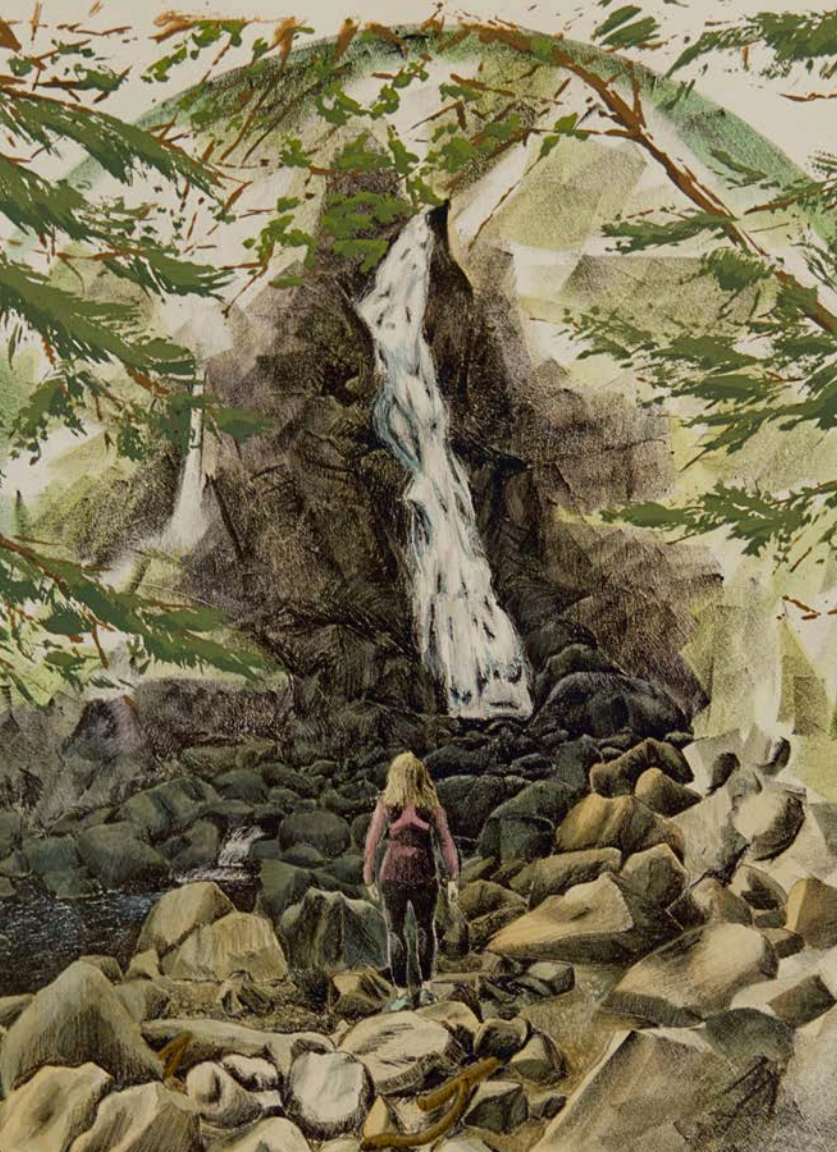


Sophia

Herrington



Sophia Herrington is a contemporary printmaker from Hamilton, Ontario. Herrington's body of work represents a personal exploration of growth and transformation, expressed through imagery of natural elements and the interdisciplinary use of stone lithography, copper plates, silkscreen, and drawing. The first half of this series is a journey, both literal and metaphorical, capturing moments of development, perseverance, and arrival. The other half of her body of work builds on her exploration of pathways, with a heavier focus on the concepts of time and growth. By intertwining organic themes with natural matrices, Herrington's intention is to present an evolving narrative that speaks to the ways in which we navigate our lives, as well as her personal growth as an artist.



Sydney Hanson



Sydney Hanson

Sydney Hanson's work investigates the concept of femininity, adapting archival family photographs to express untold narratives. Through her process of layering materials, imagery and narratives within her work, she engages in a delicate dialogue with memory and ritual. Lace acts as a shifting veil in her work, both concealing and revealing. This interplay between presence and absence in her work speaks to the nature of memories as she selectively hides and exposes the history of her female subjects.

This body of work titled "Matriline" investigates the Catholic subculture that has facilitated the domination, abuse and control over young girls' bodies for generations, promoting a culture of silence and polite complacency. Archival family photo collections serve as my main source of inspiration within this series, providing a lens into the dynamics, practices and celebrations of my ancestors' Catholic upbringing until the mid to late 20th century. Through intricate compositions made from layers of lace, canvas and paper I seek to portray these moments of family celebrations and religious sacraments as instances of indoctrination to the patriarchy.



To the class of 2025

You do us proud!

It is a privilege and an honour for us to write these words for you.

‘I paint with the stubbornness I need for living and I’ve found that all painters (artists) who love their art do the same’. Suzanne Valadon

Valadon’s insight resonates deeply as we celebrate “Obsolescence” our 4th-year BFA exhibition. Your resilience and determination is evident in your work, combining both the technical and emotional depth that art demands. Arts education stands as a cornerstone of our culture—offering a sanctuary for critical reflection, self-expression, and meaningful dialogue. Yours is an endeavour that seeks to avoid thinking out of the box into a bigger box, with humour, exploration, developing personal visual languages and questioning the status quo.

You remind us, in passing through challenging times in your education over the last four years, that all forms of art are acts of perseverance fueled by passion—a stubborn insistence on creating that reflects the essence of living itself. For artists like all of you, who truly love their craft, this persistence is universal, helping overcome self-doubt, external criticism, and the challenge of capturing the complexities of human experience.

The work showcased in this catalogue of the BFAH 2025 graduates, is more than the culmination of their studies; it is a testament to the transformative power of art and a beacon of hope, proving their readiness to engage with and contribute to a world that necessarily should heed your voices.

Congratulations to the class of 2025!

The very best wishes and regards,

Dan and Sylvat

Thank You

to our supervisors for their
guidance, support, and wisdom

Rebecca Anweiler

Alejandro Arauz

Sylvat Aziz

Brian Hoad

Daniel Hughes

Kathleen Sellars

to our committee members for their hard
work to make this publication a reality

EXHIBIT CO-CHAIRS

Sydney Hanson

Emma Poley

HEADS

Elisa Keaney – Logistics

Hannah White – Fundraising

Saila McRae-Croskery – Marketing

Khushi Sagar – Marketing

Keira Sainsbury – Operations

TEAM MEMBERS

Daniel Train

Aurora Zhang

Sabrina De-Leon

Sarah Silva

Maevis Chamberlain

Catherine Ellis

Sophia herrington

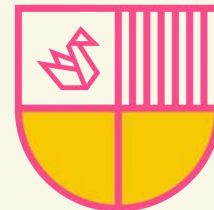
Eastal Law

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NOVEL IDEA



art noise



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Shannon Dickie

obsolescence.

Queens University BFA Class of 2025

